

DANCE TECHNIQUE FEEDBACK SHEET (DTFS)--DCE 111/112/113/114/116

DCE: Section: Sem./Year: Instructor: Student Name:

Scores:

(2) poor (3) less than average (3.5) average (4) good (5) very good/excellent

DTFS are tools for assessment of and communication with the students. Scores in the DTFS do not guarantee moving up to a next level. Decisions about moving up, holding at the same level. or moving down are made by the instructor, taking into consideration several different aspects of the student's work in the technique course. **As a rule, students take two semesters of each dance technique level before progressing to the next level. Exceptions to this rule may occur.** When exceptions occur, they will be reviewed by the technique committee. To initiate the review process of an exceptional situation the faculty member raising the exception needs to contact the chair of the technique committee, who will bring the case to the entire committee for review. The final decision will then be communicated to all related parties.

Note: This DTFS should be used along with the attached material which defines each skill.

PART A: items 1-7

1. Move contra-laterally during locomotion (left/right body halves in opposition).
2. Grasp and retain sequences of simple exercises and combinations.
3. Breathe appropriately and as needed while moving.
4. Anticipate the beat when required.
5. Maintain energy throughout each combination and a full Class.
6. Demonstrate commitment/responsibility as appropriate in and out of class.
7. Demonstrate awareness and attention to studio/classroom procedures.

0
0
0
0
0
0
0

PART B: items 8-20

8. Demonstrate dynamic alignment--as appropriate to exercises/combinations in the class (see attached alignment statement) and involving awareness of center
9. Move on the beat when required.
10. Show appropriate use of the legs as called for in an exercise/combination.
11. Show appropriate use of the feet as called for in an exercise/combination.
12. Show command of skills involving initiation of movement.
13. Show command of skills involving weight shift.
14. Avoid extraneous tension in performing simple movements such as walks, skips, runs, etc.
15. Fulfill the time/counts given for each part of the movement.
16. Demonstrate attributes of/qualities in movement as specified.
17. Demonstrate clarity of body line in simple movement combinations.
18. Demonstrate clarity of spatial direction in simple movement combinations.
19. Perform set movement with confidence/full engagement.
20. Respond spontaneously to improvisational prompts, with confidence/full engagement and/or demonstrate creative spontaneity within the given technique

0
0
0
0
0
0
0
0
0
0
0
0
0
0
0
0
0
0

SCORING and GRADING:

Enter cumulative score from PART A (items 1-7)

Enter cumulative score from PART B (items 8-20)

TOTAL (total number of points possible: 100)

0
0
<hr style="width: 100%; border: 0.5px solid black;"/>
0

Enter GRADE for course

93-100=A 90-92=A- 87-89=B+ 83-86=B 80-82=B- 77-79=C+
 73-76=C 70-72=C- 67-69=D+ 63-66=D 60-62=D- Below 60=F

Alignment

Alignment is not a static concept. In fact, alignment is in constant flux. It is not a "correct" way of lining up body parts but a way of embodying how we live in our bodies. Additionally, effective alignment does not look alike on all bodies. Different techniques, styles, and dance forms often require different bodily alignments.

Often, alignment is fluid and changes overtime. There are many influences on one's alignment including culture, society, previous dance training, prior physical and emotional experiences, as well as structure.

Nevertheless, there are some guidelines that can be used to identify effective alignment in western modern dance; these guidelines may not apply to other movement forms. For example, a plumb line may be dropped directly through the center of the three body weights (head, thorax, and pelvis) to establish effective working alignment. The plumb line should be center in each of the body weights. Additionally, a straight plumb line may be dropped through the following bodily landmarks: outer malleolus (outer ankle), outside of knee, greater trochanter (at outside of femur), glenoid fossa (shoulder joint)

and inner ear. These guidelines for alignment allow the bones to carry much of the weight of the body, resulting in safe and effective movement and body mechanics. When the weight is not carried through the bones, the muscles are forced to hold the body in place, thereby creating excessive stress and work. The main job of the muscles is to help the bones move, not to carry the weight of the body. When an imbalance exists, some muscles are required to work overtime to hold the body up while others become underutilized, thereby opening the dancer to bodily injury and insult. The purpose of alignment work in dance is not to create a straight and "held" posture of the spine; the curves of the spine are necessary for shock absorption during movement. However, the alignment landmarks may be used to keep the weight moving through the bones in a safe and effective manner. It helps to think of alignment as kinetic, whereby small adjustments continually provide a more moving and changing balance.

Common areas of excessive or frozen tension and problems on the body include:

Spine, pelvis, and chest/rib, including inability to release the lower back causing excessive habitual retraction of the pelvis, sticking out or held movement in the chest, and collapse in the chest.

Habitual distortions in the line of the body landmarks (listed above).

Problems of the hip joints, extremities and knees, including pronation of the feet or inward movement of the knees or upper thighs.

DEFINITIONS OF SKILLS/COMPETENCIES FOR DCE 111/113 & DCE 112/114 (explanations and examples for items on DCE 111/113 & DCE 112/114 DTFS)

Item 1

Use of opposition in locomotor movements such as walks, skips, chasses, etc.

Item 2

In exercises of up to 8-16 counts in DCE 111/113 and longer in DCE 112/114, the student should not have to constantly watch the teacher or other students to know what comes next.

Item 3

The student should not hold the breath in order to concentrate.

Item 4 (also applies to item 9)

Being ready to move on count 1.

Item 5

The student should not have to stop dancing and rest due to fatigue, except for occasional responses to illness.

Item 6 & 7

Preparing for class before starting time (i.e. changing clothes, taping feet/toes, refilling the water bottle, doing preparatory exercises according to individual needs), staying in class the entire time (the student should leave the dance studio only if it is necessary), observing carefully and listening well (when the student is watching a movement demonstration or a correction given to a classmate, she/he is learning), practicing on the side (but not practicing material from a different class), avoiding conversation after going across the floor, being ready for her/his turn (i.e. in center combinations, diagonal, across the floor), not chewing gum, not eating food/snack during class, etc.

Paying attention to and completing movement based assignments (i.e. doing a combination on the opposite side, twice as fast, adding improvised movements), or written ones (i.e. self-evaluations, class observations when sitting out, concert critiques) promptly/on time, showing up for appointments with the instructor, etc.

Item 8

(See alignment statement)

A plumb line may be dropped directly through the center of the three body weights (head, thorax, and pelvis) to establish effective working alignment. The plumb line should be

center in each of the body weights. Additionally, a straight plumb line may be dropped through the following body landmarks: outer malleolus (outer ankle), outside of knee, greater trochanter (at outside of femur), glenoid fossa (shoulder joint), and inner ear.

Item 9 (also applies to item 4) Maintaining the tempo while moving.

Items 10 & 11

Outward rotation of the legs should happen at the hip joints. The knees should be over the second toes, particularly during plies. Plies should be used as a springboard in elevations. In landing from elevations, roll through the feet and plie.

When required, the feet should be extended as fully as possible (may look different in different students depending on individual foot structure). Articulate foot movement at joints, paying attention not to have a sickled foot.

Items 12, and 13

Initiating movement appropriately, as stated by the instructor.

Being "up" on the standing leg (not sinking into hip joint) to allow shifting the base of support from two feet to one foot without bending the working leg.

Shifting weight through space, moving the torso as a unit.

Going off center and recovering back to center.

Item 14

Allowing energy to flow through the extremities.

Not stopping energy through excess tension or frozen joints.

Item 15

If an exercise calls for 4 counts to extend the foot in a tendu, the student should not get there in 2 counts and hold/wait.

Item 16

For example, strength/groundedness, lightness, sustainment, elongation, suspension, dynamic accents, nuances in phrasing, resistance, resiliency/elasticity, sequentiality in motion, etc.

Items 17 & 18

While performing a movement combination, demonstrate clear body shapes, designs, and lines as well as clear orientation/directions in space.

Item 19

The student takes ownership of the movement, to perform with a sense of "self"/"self" involvement.

Item 20

In DCE 111, the student should not pause to look around at what others are doing, and not appear shy or hesitant. In DCE 112, this should also be done imaginatively, with some degree of creativity/invention.